…e eye to be as wide at top as at bottom: …nd upon the point of the *entasis*, or swelling …outlines of the columns, no affectation deserves …ore censure than that which is employed by …me moderns to shew their acquaintance with …is law of the ancients, which was adopted by …hem, not from caprice, but to correct a defect …f vision, or optical illusion, as well as to …trengthen the shaft; but so carefully was this …anaged, that it is only by minute investi…ation the travelled architects have obtained a …ertain knowledge on the point. Even Inigo …ones, in his Church of St. Paul's, Covent …arden, has carried this peculiarity to an …bsurd excess, and has given to his columns …nd pilasters a ridiculous appearance instead …f a graceful outline.

The Doric was the favourite order of the European Greeks; and despite the dogmas of some writers, who insist that each order was appropriate only to certain deities, we find temples of the Doric order dedicated to almost all the chief divinities, to gods as well as goddesses: thus to Jupiter at Agrigentum and Ægina; to Neptune at Pæstum; to Apollo at Bassæ and Delos; to Venus at Corinth; to Juno in Sicily; to Diana and to Ceres at Eleusis; to Nemesis at Rhamnus; to Minerva at Syracuse and at Sunium, as elsewhere.

The first-named of these temples was one of the wonders of the world—that of Jupiter Olympius, at Agrigentum, the ancient Agragas, celebrated by Virgil,* and modern Girgenti. All the temples in Sicily were on a vast scale. The description in ancient writers of the wealth, power, and luxuries of its cities would not be believed if we had not evidence of their probability in the buildings left to after times. The Agrigentines were the most prominent people in the island, and it was of them Plato said, "That they built as if they were to live for ever, and feasted as though they were to die on the morrow." To give some idea of the truly colossal proportions of the Temple of Jupiter, it may be stated that it was 369 feet long, 182 feet wide, and 120 feet high; and so vast were the columns, that, contrary to the prevailing practice in all other Doric temples, they are not detached from the walls, but present the appearance of half columns: these, however, are 13 feet in diameter, so that if they had been disengaged, their circumference would have exceeded 40 feet; there is nothing in Egypt equal to this dimension. As some indication of the proportions, it may be noticed that a man could stand in a fluting of the columns. Some of the details of this temple are imitated in the Westminster Fire Office, by Mr. Cockerell.

The temples in Sicily, and those at Pæstum in Italy, are presumed to be of more ancient date than the Athenian buildings of the time of Pericles; and although the former are on a scale of great magnificence, they will not compare with the latter in purity and simplicity of style, and, consequently, they are not such safe models for study.

Much interest attaches to the Pæstan examples, which, even in the days of Augustus, were regarded as venerable objects of antiquity, but which were lost sight of altogether for many hundred years, until accidentally discovered in the middle of the last century by an artist. The unhealthiness of the soil, arising from the dreadful malaria which prevails even

"When summer skies are blue,
And the clear air is soft and delicate,"

renders the place so dangerous that

"With that air
The thoughtless wretch drinks in a subtle poison,
Lulling to sleep: and when he sleeps he dies."—
Rogers' "Italy."

This fatal scourge, which has depopulated a place once so salubrious that Virgil's "bisque rosaria Pæsti" have passed into a proverb, has left the temples to reign in their lonely grandeur over that deserted plain. In an Oxford prize-poem these temples are described in so graphic a manner, that the recital of the lines may be welcome, as less familiar than those of the classic author of "Italy."

"'Mid the deep silence of the pathless wild,
Where kindlier nature once profusely smil'd,
Ta' eternal Temples stand—untold their age,
Untrac'd their annals in th' historic page.
All that around them stood now far away,
Single in ruin, mighty in decay!
Between the mountains and the azure main
They claim the empire of the lonely plain.
In solemn beauty through the clear blue light
The Doric columns rear their massive height,
Emblems of strength untam'd, yet conquering Time
Has mellow'd half the sternness of their prime,
And bid the lichens 'mid the ruins grown
Imbrown with darker tints the vivid stone.
Each channell'd pillar of the fane appears
Unspoil'd yet soften'd by consuming years;
So calmly awful, so serenely fair,
The gazer's heart still mutely worships there.
Not always thus when beam'd beneath the day
No fairer scene than Pæstum's lovely bay,
When her light soil bore plants of ev'ry hue,
And twice each year her storied roses blew.
While bards her blooming honours low'd to sing,
And Tuscan zephyrs fann'd th' eternal spring.
Proud in her port the Tyrian moor'd his fleet,
And wealth and commerce fill'd her peopled street;
While here the rescued mariner ador'd
The seas' dread sovereign, Posidonia's Lord;
With votive tablets deck'd yon hallow'd walls,
Or sued for justice in her crowded halls
There stood on high the white-robed flamen—there
The op'ning portal pour'd the choral prayer.
While to the o'er-arching heaven swell'd full the sound,
And incense blaz'd, and myriads knelt around.
'Tis past—the echoes of the plain are mute,
E'en to the herdsman's call or shepherd's flute;
The toils of art, the charms of nature fail,
And Death triumphant rides the tainted gale.
From the lone spot the trembling peasants haste,—
A wild the garden, and the town a waste.
But *they* are still the same, alike *they* mock
Th' invader's menace and the tempest's shock.
Such, ere the world had bow'd at Cæsar's throne,
Ere yet proud Rome's all-conquering arm was known.
They stood; and fleeting centuries in vain
Have pour'd their fury o'er th' enduring fane.
Such long *shall* stand, proud relics of a clime
Where man was glorious and his works sublime;
While in the progress of their long decay.
Thrones sink to dust and nations pass away."

The time would fail me to do more than glance at many other noble Doric buildings, as at Corinth, where are still eleven columns existing of one of the most ancient temples of this order; or at Sunium, where, on a noble promontory, are the remains of a temple with its propylæa of the purest age of Grecian architecture, and most probably the work of Ictinus; or returning once more to that favoured spot,

"Where on the Ægean shore a city stands,
Built nobly,—pure the air, and light the soil.
Athens the eye of Greece, mother of arts
And eloquence, native to famous wits,
Or hospitable, in her sweet recess,"—(MILTON)

we find ourselves before the Temple of Theseus, built a few years earlier than the Parthenon, and, next to it, the noblest monument of Athenian magnificence, and, in the days of Stuart, one of the most entire. In this temple, the two heroes, Hercules and Theseus, were honoured. Euripides, in his tragedy of "Hercules," makes Theseus, in gratitude to his friend and kinsman, who had released him from captivity and restored him to his native land, thus address that demi-god:—

——"To me, whatever sacred and apart
The land contains, henceforth to thee be sacred,
And bear thy name, thou living; but when dead,
And to the shades below thou shalt descend,
With sacrifice and marbles high embost
With costly sculpture, all th' Athenian state
Shall celebrate thy virtues."

Thus, therefore, we perceive the propriety of the sculptures on the metopes, commemorating the famous labours of Hercules as well as the achievements of the favourite hero and king of Athens. This temple was a tomb as well as a place of worship, the remains of Theseus, brought from Scyros by Cimon, the son of Miltiades, having been deposited there with great solemnities, festivals, and games, and on this occasion the contest took place between Æschylus and Sophocles for the dramatic prize.

But brief notice also can be taken of the other Greek orders, the Ionic and Corinthian: of the former, the purest buildings of their class are also to be found at Athens, although Asia Minor abounded with many rich and extensive structures. In the exquisite little gem, the temple where

——"Ilissus rolls
His whispering stream,"—(MILTON)

we have the simplest as well as most elegant specimen of the Ionic order—nothing was ever conceived in purer taste than this charming little building;* the cell of the temple is only 15 feet square, and the columns are only 14 feet high. The mouldings were perfectly plain, and, to all appearance, so was the freize; but sculptures were found at Athens which exactly fitted the height of the freize. This temple was imitated in the portico of the College of Surgeons, in Lincoln's-Inn Fields, until it was altered by a profusion of *ornamentation in compo* by way of improving, it may be presumed, upon the practice of the ancients. The Ionic screen which once stood in Pall Mall, in front of Carlton House, was copied from the Ilissus example. Some wag in the spirit of the famous Pasquin once addressed the columns:

"Care colonne, che fatte qua?"

to which they were made to reply

"Non sapiamo, in verita."

Another building at Athens, of the Ionic order, but of highly enriched character, is the triple temple on the Acropolis, in honour of Minerva-Polias, of Neptune, called Erechtheus, and of the nymph, Pandrosus, of which the architecture is familiar to the public by the imitation of its chief features in the Church of St. Pancras, and especially of the Pandrosium, of which fac-similes are introduced at the ends of the church, even including the female figures called the caryatidæ.

The employment of figures to serve as columns was by no means of unfrequent use in many countries. In Egypt several examples might be quoted, of which the most noted are the Rameseion at Ipsambul and the Memnonium at Thebes. Pausanias estimates, that at Sparta a portico, much celebrated but now entirely lost, was supported by figures of Persians, and these must have possessed great interest to the victorious Greeks, as the statues were portraits of individuals: among them Pausanias mentions Gobryas, and Mardonius. Another famous example of this nature occurred in the Temple of Jupiter Olympius, before alluded to, in which an attic story of the interior was supported by colossal figures of the rebellious and defeated Titans, most appropriately placed there to contribute to the glory of that Jove whose power they had dared to oppose. Inigo Jones proposed, in his plan of Whitehall Palace, to have a magnificent inner court, in which Persian figures were to serve as columns. The female figures which perform the office of columns in the little temple attached to that of Minerva-Polias are believed to represent the *κοραι* or virgins, who formed a distinguished feature in the Panathenaic procession, having to carry the sacred baskets (hence called canephoræ), a duty of great importance, and they are thus represented in the freize of the Parthenon. One of the actual capitals of the Temple of Minerva-Polias is in the British Museum, with a base and portions of the entablature, as also one of the caryatidæ. The architect of this temple was Philocles of Acharnæ.

Very splendid temples of the Ionic order existed at Priene, dedicated to Minerva by Alexander the Great; at Teos, in rich octostyle, in honour of Bacchus; at Miletus, of Apollo-Didymæus; at Samos, in honour of Juno, which was the oldest example of all, being erected 540 B.C., and considered by Herodotus as the largest and most noble edifice raised by the Greeks.

Of the third order of Grecian architecture, the Corinthian, examples are not numerous at Athens. The beautiful little circular building, popularly called the Lanthorn of Demosthenes, as a place built by him for study, is quite a gem of its kind. It has, however, nothing in reality to connect it, beyond tradition, with the famous orator, although erected in his time, but was, in truth, raised at the expense of a person who gave a public entertainment at his own cost, consisting of games, plays, and tragedies, in which the chorus occupied a prominent part: hence the giver of the representation was termed Choragus, and this monument, from the name inscribed upon it, of the individual, on this occasion, is styled the Choragic Monument of Lysicrates. Some of the most celebrated persons in Grecian history

* "Arduus inde Agragas ostendant maxima longe.
Mœnia, magnanimum quondam generator equorum."
—*Æn.*, iii., 703.

* Pausanias asserts that this temple was dedicated to Triptolemus, to whom Ceres taught the art of agriculture, in reward for the hospitality she received from his father, Celeus, king of Attica, when searching for her daughter, Proserpine.

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